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Instructor.....

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the young of the ... I am not ...
... in the ...

The ... of ... and ...
...
... 1933

... of ...

On the ...
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If we ...
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...

THE DOVE
BY
J. M. A. H.

Re going to India, be sure I am not trying to
play a part & be significant in the false ^{egotistic} sense.

"The Seguey of Asia and Western Man"
by Alan W. Watts. John Murray, Albemarle
St W. 1737

I find - "The Spirit of Zen" - Child 1936

Another reason why U.S. civilization
is going to rot is soil erosion.
Another reason for going to India & for
working on K.

If we can in India learn how
to practice love & peace & live the right
life, we will be far happier than
at home, despite language barriers
& changes of habits. Home is going to
be a prison & a hell as well as a mad house.

~~I have put this in the paper~~
~~about the integral reactions~~
~~and the~~

If "integral" reactions (cf T. Burrow) deal with food ^{links}, clothing, shelter, sex, reproduction and such physiological needs, then K & manual work are the direct ways to build up such integral reactions so as to balance the symbolic side of life.

Don thinks that there is no way to avoid conflicts in modern life, even physiological conflicts. An instance is the digestive & excretory difficulties produced by man's assuming an erect posture. Hence he thinks Burrow is crying for the moon. But I think Don ~~over~~ goes too far in this conclusion.

Indian congressmen taking office & winning
 elections will give them self-confidence &
 what they desire for self-governance. Br. will
 probably modify the election rules so

Being disinterested and non-attached is
 another way of saying being strongly
 aware of a larger gestalt than one's
 ego, being made in a larger unity than
 oneself. This is also an aspect of
 humility and of non-assertion.

✓ Since the frequent, regular and
 prolonged use of tools (tangible and intan-
 gible) constitutes the most highly
 effective way of forming definite and
 enduring habits, (for example the
 military, the industrial, scientific, and
 religious disciplines), we must in

order to train people effectively for
peace and a new world culture,
devise ~~tangible~~ or utilize tangible
and intangible tools for them.

A tool is something that accom-
plishes ~~a~~ something which man
desires for daily needs and satisfac-
tions. And a tool does this better
than could be done without it, -
more quickly, more easily, with
making better quality or more quan-
tity of the thing or condition
desired. Must be applicable to
common needs and its effectiveness
must be easily demonstrable.
Symbols as tools often save thinking, as in math.

Q. of. prep notes XXXI. p. 144

Quote from Bhagawan Das' -
 "Science of the Emotions" - Theosophical
 Publ. House, Adyar, Madras, 1924.

p. 19. - "Those western psychologists who are
 inclined to take the view that volition is
 only the strongest desire, or the resultant
 of all desires at any particular moment,
 that it is desire passing into action,
 come very close to the Indian view." - -

.21. " 'Pleasure' and 'Pain' are degrees of
 the self, rather than forms or aspects of
 it. It may be said, by somewhat
 stretching the use of words, that they
 are connected with the 'measure' or the
 'bulk' of the self, rather than with
 its 'form'; and as such they pervade
 and overhang all the life of the
 self and its manifestations in the
 three forms or aspects of cognition,

degrees of
 this form
 the self, etc.

Q desire, and action. The feeling of the increase, expansion, growth, movement, of the self is Pleasure; of its decrease, contraction, decay, lessness, is Pain. " - -

21. "The Emotions are desires either to perpetrate a situation if pleasure-able, or to escape out of it if it is painful; and the prospective fulfilment of the desire or the defeat thereof, in expectation and imagination, gives the foretaste of the corresponding Pleasure or Pain, and makes the pleasurable or painfulness of the total mood." -

62. "The very word Emotion --- indicates that in the beginning, at the time the word was formed, the desire element and the idea of the motion and action consequent on desire were ^{prominently and} more truly ~~and~~ present before the minds of the men who

Q first framed and used the word. Emotion is only a form of motion; motion towards an object, or away from it, in the mind, is Emotion. The current Sanskrit word for Emotion, bhāva, seems to have a similar significance. It implies a 'becoming' a somewhat prolonged intermediate condition of passing or changing ~~states~~ from one state to another. --- Emotion (defined as a desire plus an intellectual cognition, as distinguished from a mere sense-cognition or sensation) - - - - -

67

75

... "An Emotion is a desire in one giva to associate with or dissociate from another giva, plus an intellectual cognition of the latter's superiority, equality, or inferiority, with reference to possible voluntary or forcible exchange of

don't say emotion
don't refer to the
people

pleasures or pains between them.

(E.g. Attraction divides into Love or affection [between equals]; Reverence, with awareness of the superiority of the object to oneself; Benevolence, with awareness of the inferiority of the object to oneself.

Reflection:

~~confidence~~ my integrity. ~~I am~~
But your art says O.K.)
P.S. I have a request as - calling for no threat to myself.

462. "An Emotion is a desire plus an intellectual consciousness. Where the desire does not find immediate vent in action, it works in and around the intellectual consciousness, as expectation, as imagination, and thereby gathers strength in the manner described in chapter 2. But that strength is,

Q

because of the very manner in which it accumulates, not real, true and enduring strength, and when sought to be utilized in action it very often fails.

--- Because of the increase of intelligence, life has become largely imaginatively emotional --- and immense amounts of

misery and happiness are gone through by human beings for causes and in

ways purely airy. --- It should be noted that some basis, however slight, in physical conduct, is absolutely indispensable. The attempt to separate

Emotion and hold it apart altogether from Sense is as futile as the endeavor

to give a value to money apart from the things it can purchase. As the true use and destiny and fulfillment of the latter is purchase of article,

Answer

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Q "the true fulfillment of the being of the former is wholesome, righteous, went in action in actual life or in yoga-development whereby the actuality is extended to subtler planes of matter." . . .

256. "Emotions tend to create their own likeness, even as fire does. . . .

[modifications of this rule]

"(a) Amongst ordinary jivas, inclined strongly neither to the side of Love nor to the side of Hate, Emotions produce their own likeness or counterpart. (b) Amongst

257 jivas belonging definitely to the one class rather than the other, the Emotions of others, whether those Emotions belong to the side of Love or of Hate, create the corresponding Emotions of that class only to which the jivas

That we are no complex
 equality or inferiority in all respects. Hence a mixture of fluctuation
 of feelings.

belong.

"Thus, amongst ordinary people, midway,
 so to say between pravritti and navritti,
 between Pursuit and Renunciation, Love
 will produce Love, and Anger Anger,
 assuming equality; Pride and Scorn
 and Oppressiveness will inspire Fear
 and Hatred and Vindictiveness in the
 really inferior; equal or greater Pride
 and Scorn and Oppressiveness in the
 really ~~inferior~~ superior and stronger; or merely
 Anger and Annoyance in the really
 equal. Again, Fear and Distrust will
 inspire Pride and Scorn in the superior;
 and equal or greater Fear and Distrust
 in the really inferior; or mere Anger and
 Annoyance in the really equal. So
 Benevolence will inspire Humility or
 Love or Benevolence. And again, Humility

Q will evoke Benevolence or Love or Humility.

158 But in a jiva belonging, say, to the class of jivas in whom the 'united Self' is strong, belonging, that is, to the side of virtue and love and unselfish ~~virtue~~ - whether this be the case by deliberate cultivation, --- or otherwise, by birth, karma, etc. - the sight of Fear, equally with the sight of Humility, will not arouse Scorn but Benevolence, or Friendliness, or greater Humility, according as the person toward whom Fear is expressed, feels himself to be stronger, equal or weaker; that of Anger, Sullenness, and Moroseness will not inspire real Annoyance and Revenge and withdrawal, but, on

Q the contrary, Love and Affection and effort to break down the other's crust-wall of evil mood, equally with the sight of Love and Affection, or it will inspire Benevolence or Humility, as the case may be, with reference to the equality, superiority or inferiority, of the person inspired; that of Pride will not evoke Fear, but true Humility, and the feeling that the other is really better than himself.

260. "Why does a display of Fear arouse Scorn, etc? To show Fear of another person is to imply, to indicate, to say, that that person is not worthy of Trust, that there is a relation of Dislike and Hate between him and the timid person. This again is to imply, and to give cause to the other person to believe, that he

Q should expect vengeance and harm,
and 'attempt at making him less'
at the hands of the person who so
displays fear, for the dislike present
in Fear involves consciousness of
pain and loss experienced in the
past, and imagination of more to
be experienced in the future, and
consequent possibility of an en-
deavour to retaliate. The natural
consequence is that he, taking up
the relation at this last stage,
assumes the corresponding vicious
attitude, and calls up Scorn, or
Anger and Annoyance, etc. to his
help, there being the ordinary
given resources for supplying its
deficiencies and losses. The other
the fearing, takes the situation up

Q anew at this stage. And so, by action and reaction, the evil goes on perpetuating itself and becoming ever stronger, instead of abating.

Foot Note "An ever ~~powerful~~ useful practical application of the principle is that when a person is trying to convert another to his own view, he should first put the other's mind first into a placid and receptive mood, by involving the appropriate mood in his own mind, and using the corresponding calm and even affectionate manner, tone, language." ---

481. "Whenever the feeling of Alham, [alhamdulillah] of I, Self, Ego, is, there also is the feeling of 'freedom', of 'power to act'. If the latter is an illusion, it is only so because the former, in its individualized form, is an illusion, too."

Fremont

483. "Cultivate vairagya, then my
brothers and my sisters! and when the
seed of it begins to show soft sprouts
within your minds, nourish and
guard them carefully. Cease to live
for the separated self; begin to live
for others."

485. "Such a man [him who has thus
achieved the true enlightenment, who has
seen and is 'full of the Self', who has
been 'born a second time'] becomes by
constant practice, the master of emotions
from having been their slave,---. he
learns to guide the emotions of his
fellow-men also into the better ways,
himself being always guided by
the large-hearted charity, in the
interpretation of the conduct of others,
which is the result of the knowl-

486 | edge that we are all at least as
much effects as we are causes, that
we all are 'as we have been made', though
there is also, in all of us, the possibility
of remaking ourselves. ---

501. God is Love, because the Supreme
God is the One Self, and the One
Self is all selves, and the feeling of
this Truth of all truths is Love.
--- "being able to deliberately and
consciously to cultivate and compel
the growth of Love ~~in~~ in the
soft and fruitful soil of their minds,
by persistently feeding it with the
waters of the perennial stream of the
one and only Truth, the unity of
all lives; all selves, in the One
Self: ---

503. | "Knowing, too, the correspondence of

Q the Emotions, knowing how they create in ordinary humanity - as fire does in ordinary combustibles - then, on our liberos, we shall be able deliberately to avoid creating in the minds of our fellow-beings any of the Emotions on the side of Hate and Vice; and we shall be able to create in them the Emotions on the side of Love and Virtue.

"When we see Fear, we shall not ~~show~~ the counterpart of Fear, i.e. scorn; we shall behave not as the ordinary combustibles, that itself flames up at the touch of a flaming intelligence, but as gold that melts and becomes the purer the more it is exposed to the fire; we shall respond with Benevolence and tender Pity to Timidity

" When we meet with Pride and Dis-
 dain we shall not respond with Fear, as
 will the common weak nature, or with
 greater Pride and Scorn as will the
 common strong nature, but with
 grave Humility; and so responding
 with Humility, we shall transmute
 the other's Pride into Benevolence -
 for in ordinary humanity, to which
 most possessors of Pride belong,
 the counterpart of such Humility
 is considerate Benevolence - and
 thus we shall create in the other's
 mind a noble Emotion which will
 uplift him and be of use to others
 who need his help, though we
 ourselves may not need his Benevolence.

"Or, if we are not sufficiently
 masters of ourselves to force Humility

9
upon our mind in response to the other's
Pride, and our nature, partaking
overmuch of the common strong
nature, surges up with the con-
sciousness of our own superiority,
then, at the last, we can add
Love to that consciousness of our
superiority, and transform the
whole into a quiet Pity and
Benevolence for the other's ignorant
Pride and Superbity. But
let us remember that this is not
always the best way, but danger-
ous, for it may foster Pride in
our own inner heart, and the Pity
may become a false and sneering
Pity instead of true Benevolence.
For very fine are the transformations
of ahamkāra and asmitā. The

test of whether our pity is false or true
 is whether we are or are not anxious
 to express it, in such a situation, on
 our face or in words. If we are thus
 anxious to make it be seen that we
 are pitying the other's ignorance,
 then we are not feeling genuine pity
 but only our own superiority. True
 pity, on the other hand, being un-
 pointedly anxious to help, confines
 itself to earnest endeavor to relieve
 or convince. . . .

509. . . . "Then, turning to what he feels
 to be the main part of his emotion,
 frustrated love, repulsed desire to help,
 let him examine even this to make
 sure that his 'desire to help' is not
 predominantly a 'desire to be regarded
 as a helper', that his 'love' is

Q not predominantly a 'desire to be loved'; let him dwell and meditate on the ideal of selfless love and seek to pour out without asking for return, remembering that the other, himself, clothed in another form."

513. "When you desire friendship, avoid three things - controversy, business-relations, private visits to the spouse" ---

516. "Allied to this is the mistake of openly attributing to a person an evil emotion against which he may be struggling with might and main. His struggle and resistance against that emotion cease at

517 once and he breaks down, thinking it is useless for him to struggle,

Q for others have decided that he has failed. Give credit for a venture, for so you fix in the other's mind, the idea of it, and help it to develop. The secret of successful teaching is to first produce the pleased and receptive mood in the listener and enlist his interest and attention, and this is done well by giving the listener credit for a venture. In the Upanishats, the teacher, answering the questioner, generally begins with the address, somya, "gentle and beloved". " - - -

517. "When you have taken out the grain, why shall you carry about the chaff? When you have found wisdom, will you carry about the load of books?"

514. "If we are pained in any way,
and fail in a moment of carelessness
at once to check off that pain as
an item of past karmic debt
cleared off, to welcome it as a
piece of service done to another,
then the ahankāra - consciousness
asserts itself, bears a desire for separa-
tion - an emotion of anger and hate -
on that pain the mind begins to
work in the way of imagination, and
we at once find ourselves in the
midst of all kinds of disagreeable
scenes."

292. "A simple way of bringing home
to oneself the Universal Religion
may be mentioned here. Ask your-
self, you who are a Hindu, or a
Buddhist, or a Parsee, or a Jew, or a

Christian, or a Muslim - ask yourself:

'Can I, or can I not, at my will and pleasure, change my religion, put off my present religion and put on any other I please?' The only possible

answer is: 'Of course I can. We daily see many persons changing their religion, as a fact.'

'Is there anything outside of yourself which can by force prevent you from changing your faith?' 'No'.

'Today you have abiding and devoted faith in X or Y or Z - because X or Y or Z appears to you to be deserving of such faith. If, to-mor-

row, A or B or C should appear to you to be more deserving, could anything outside of you prevent your transferring your devotion

Q to that other? 'No'. 'Does it
not follow from this that you
are the final judge between all
these faiths and all these objects
of faith, and therefore greater
than them all?' I ^{ever} ~~decide~~ ^{if} you
were to decide, 'I will not decide
for myself, but will believe what
this other decides', even then, the
decision to abide by another's
decision would still be your
decision. Truly, all the scriptures
and gospels and revelations, all
the Vedas and Bibles and Qurans,
all the Avatars, Messiahs,
prophets, of the past, the present
and the future, stand before you
and me, and plead before and
pray to you and me, to be accepted

by you and me; and you and I, the
 Inner, the Universal Spirit in you
 and me and every individual,
 decides between them all, according
 to its high will and pleasure and
 mood, in the particular time,
 place and circumstance, 'I will
 accept this one or that one; I will
 reject this one or that one'; and to
 this inner decision none outside can
 say nay. That there is or is not
 a Vishnu, or a Shiva, or a God, or a
 Jehovah, or an Allah, - why, even
 this is decided by It. Truly, in
 the deepest sense, man is not made
 by any god, but himself makes
 his god or gods, for man is the
 highest God in essence. The fact
 that every widespread living

Q religion has dozens (Hindusism
hundreds) of sects and sub-sects,
is also patent proof of the fact
that man makes, unmake, modifies
his religions, his gods, his prophets,
as he pleases.

"This Universal Spirit then,
which abides in all things, and
in which all things abide, this
which is in your inmost heart and
mine and every person's, this is
greater than any particular scripture
or god or angel or teacher or
preacher or leader. All particular
such are in it. It, in its entirety,
cannot be contained in any
particular such. We all therefore
have the ancients written: 'The
Self is all the gods, all is in the

Self! 'In the human heart is hidden more than all the Scriptures know.' 'God is not found in signs and mysteries; read thine own heart, there is no wiser book'. Return to this Universal Self, contemplation of It, investigation of Its infinite mysteries, perpetual recognition and realization of the fact that everything in the World-process is a manifestation of It, and feeling and conduct in accordance with such recognition — this is the Universal Religion which is the essence of all particular religions. --- The spread of this is the one and only means of bringing about peace between the creeds and the nations, peace on earth and good-will.

amongst men, by establishing
the government of the higher
Self everywhere.

17. "The oriental philosopher --- appears to
regard all these virtues (ways of existing, moods,
functions, psychoses) which are usually
called Emotions in western philosophy as
Deives. His classification of the phenomena
of consciousness is into (1) Cognition - Jñāna;
(2) Desire - Icchā; and (3) Action - Kriyā.
"Man knows, desires, and endeavours i.e. acts."

18. --- To him thought is a further and
complex development and long-circling
of cognition, emotion of desire, and industry
of action; while volition he would regard
either as the 'active' subdivision of cognition
or thought, or as the 'cognitive' ^{rule} division
of action or occupation. When we
say that action i.e. physical action, is a

mental function, we mean that the inner nature of action is essentially a function of consciousness, that the living physical body is something which is a part of consciousness, indeed, it may be said, is itself an expression of consciousness. " ---

31. "And (pursuant) Deive is parapallama the individualizer, the bringer of the self to a focus, the intensifier of its separate ~~feel~~ existence and feel (while remnant Deive disintegrates). The 'ruling passion', the persistent deive or emotion, makes the 'character', characterizes ^{the} individual. 'The person's deive' - Bṛihadaranyaka Upanishad IV, 12, 5

32. "The Sanskrit word aham-kāra, etymologically, the 'I-maker', that which causes the feel of the ego. ---

33. "No doubt, cognition, deive, action, all

Q make the feel of individuality sharper,
or to put it in another way, are
possible only in the condition of individ-
ualization, yet is desire the very
nature and substance and being of individ-
uality, is it not? A-

"It is the individualizer, the intensifier
of the personal, par excellence. --- And
therefore Pleasure and Pain come to be
especially connected with Desire also.
The fulfilment of a desire, a want, an
impulse, hunger-thirst, gives rise to
pleasure, the feeling of increase, the
sense of movement; whence a further
desire. The defeat of it gives rise to
pain, the feeling of decrease, the sense of
lessness; whence also a further desire."

5
83 "The equalizing power of love."

84. "It is said that worship is the expression of humility, the declaration of one's need, the soliciting of help, the desire to receive. Is not this inconsistent with the fact of self-surrender which generally accompanies worship and means giving rather than receiving? The general answer seems to be this: the impulse of self-surrender which is found in the worshipper is an incidental though usual accompaniment of, and not identical with, the feeling of worship, and, moreover, it is not due so much to any feeling on his part that he has something to give which can supply a want in the object of worship, as rather to the feeling that he should completely throw away everything which might stand in the way of the free flowing in of the superfluity

of the superior, is that by the reception
of that superfluity he may be raised to
the level where union becomes possible
by equality, by pseudo-identity of
nature.

We need implicitly a renuncia-
tion to escape the dangers of money.
cf. Bayne.

Putting govt action re Japan
"on a 24 hour basis" as Secy Hull
said means giving the initiative to
Japan.

~~The government should not take any action
until the situation is completely clear.~~

Also to not taking pledge in advance
of the event.

Invitations from "Collective Insecurity" by
H. M. Swannick, Jonathan Cape, London.
1937. (She is C.V. M.A., and one time
editor of "Foreign Affairs", London)

p. 18. "It was begun for one purpose, but
it is certain to continue for a score of
purposes, and the horrible crime ^{commonly} veiled
under the name of war is in fact a
summary of all crimes and a nourisher
of all vices; its incidence is indiscrimin-
ate; it is the ultimate anarchy; its
weapons are so atrocious that its ad-
vocates dare not call them by their
names and when from their pulpits
they preach their crusades for
million-murdering deaths, urging men
to burn alive, to blind and mutil-
ate, to scorch with verucants, or
slowly choke with gas, to starve

Q children, scatter homes, sterilize the very earth and propagate every kind of disease-breeding filth; to conduct human relations by destroying truth and freedom and kindness for the duration of the war; why, then they still call upon chivalry to 'draw the sword of the Lord'. A plague war, however lofty its motive, would in none of these respects differ from any other modern war.

P. H. --- "that most valuable weapon of war, the lie".

20. "Indignant denunciation is a pleasurable exercise and may sometimes be a comparatively harmless form of spiritual blood-letting; far more often it clouds the real issues and takes the place of intelligent

search for causes. Moreover it is commonly blind to one or other side in a controversy, denying, in effect, that there can be anything to be said on the other side. ---

22. -- "He is logical on the subject of Peace which for some reason, he is apt to call indivisible, without seeming quite to realize the implication of this way of thinking, which is that war too must then be indivisible." ---

23. "The fact is that peace-making, because it involves a break with age-old tradition, is a far more courageous affair than war-making; but the risks we run for peace are well worth running and the risks for war always end in

Q tragic folly.

31.

Seventeen years after the foundation of the League which started with such high hopes, they find themselves staring into the terrifying darkness of a total lack of confidence; consequently of a total lack of security. And this not because of the lack of armed force, but because of the widespread lack of national honesty; nations having joined the League without honestly accepting its Covenant.

"It is the lack of confidence which constitutes the tragic loss, for without mutual confidence no civilized corporate life is possible, and the mere lack of security is as nothing to the lack of confidence.* We can be happy and even exultant in situations of extreme danger but if man could have no confidence

in the truth, the kindness and the
 courage of his fellowman, security, if
 it could be had, would be worthless.
 It is not, however, to be had on those terms.
 Man who breaks his word, tortures his
 fellows, babbles incessantly of his fears
 (and is too often found attributing them
 to the 'women and children' who are the
 first to be destroyed by his bellicosity) is
 truly not worth preserving and he will
 not be preserved.

207. "The primitive alliances will corrupt the
 judgments, either directly, or by convincing
 the states against which they are direct-
 ed that they mean mischief. Confid-
 ence must be won before judgment will
 be accepted; before even gifts will be
 accepted as anything better than
 bribes."

218. "It should have always been obvious that Sanctions tied the League up to a Balance of Power and in so far as physical force was made the test of the League, moral force and, with it, confidence was damaged. So long as the League claims the temporal power of armed force, so long will her spiritual power be diminished and endangered by this claim.

224. "Sir Norman Angell starts with his usual disarming declaration that, as for himself, he believes that one-sided disarmament and passive resistance are not only ideal but would be practicable, if people would think them so. He proceeds, regretfully, to admit that people do not, in

2 sufficient numbers, think them so. 'States and peoples do not put peace as their first objective; they put national defence as their first objective, placing defence above peace.' From this premise he argues that defence should be secured by pooling the forces of those who have accepted (he says nothing about those whose acceptance is from the lips only) the obligations of the Covenant. Sanctions then, would become, not war, but putting pooled forces 'behind the Saw', instead of 'behind the Litigant'.

"The whole of his argument is based on the supposed necessity of accepting the fact that 'states and people, put national defence as their first objective'. This seems to me extravagantly wide of

Q the mark. We are all aware that official orators and writers of leading articles habitually say that their country's first objective is defence. But if this were true of all of them, & if ~~they~~ all they desired were the defence of their frontiers, they would have no more to do than to stay within them.

225 " 'Ah, but there are some states that are aggressive, and we must be prepared against them.' So, after all, not every state puts national defence as its first objective. What do they put first? Why satisfied states desire to hold the supposed advantages, colonies and concessions which they have won by conquest, or fortune, or diplomacy, or purchase

from helpless savages, and they call
 preparations to hold them by the
 innocent-sounding name of defence
 (or Security). Defeated states desire
 to be no longer dictated to; they desire
 to recover some of what was taken from
 them and perhaps win something
 more, so as to even-up successes; if
 they cannot peacefully recover what
 was taken from them, they prepare for
 this "just recovery and reparation", which
they call defence. States in economic
 or political difficulties hope to better
 their position by military means;
 they must 'expand or explode', so
 this is what they call defence.
 All states wish to avoid being dom-
 inated and many states wish to have
 a share in the domination of others.

Q Domination is not defence, but
who are we, to say so? Do we
not desire to maintain our prestige?
And what is prestige but the
power to dominate? - - -

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"Sanctionists would seem to be saying to
the rulers of the world, 'We take you at
your word. You say you desire defence; the
defence of your frontiers; Security. And
you will not consent to obtaining it by
the simple and obvious method of staying
within your frontiers: of agreeing to the
Kellogg Pact and keeping that agreement.
Now, therefore, since you will not keep
that agreement not to use war as an
instrument of national policy, we invite
you to make a much more difficult
agreement to use war as an instrument
of international policy.' And then they

Q go about asking us to believe that this
 much more difficult and very dangerous,
 but attractive agreement will be kept.
 In fact, in their more logical moments,
 they suggest that sanctions may never
 be called for, because it will be obvious
 to any aggressor that he will have no
 chance against the united Powers of
 117 the League. This is, of course, if the
 Powers are united.

"There was some cleverness in the attempt
 to harness two common proclivities of man-
 kind to a system of so-called international
 law. Those who made the Covenant
 thought to use man's love of fighting
 and man's love of sitting in judgment
 on his fellows in the cause of peace.
 But it was a shallow cleverness after all.
 Peace is not to be made that way.

Q 'For this reason', says Meredith, 'so many fall from God, that they cling to Him with their weakness, not with their strength.' Not out of our faults will peace come, but out of our virtues. " . . .

"We are asked to believe that the 'set back' of Manchester and Ethiopia was only - as a correspondent of mine put it - 'momentary'. This is not so. The League has never had the confidence even of its own Members. Over and over again Members have shrunk their duty because they were afraid a decision might lead to a demand for sanctions. Rarely indeed has the League had the nerve to stand up to its powerful Members. " . . .

"It is worse than useless to pursue, for years, policies which tend inexorably

ably to war and then, on the very brink, to suppose you can 'stop the war'. The ardent sanctimonist, who cries out that if you do not accept his Sighting Cure you must offer him another, is like the drunkard who, being told by a doctor that his quack remedy for drunkenness will kill him, replies, 'Then find me another that will promise as much'. Would not a wise doctor reply, 'The remedy is to stop drinking'?

261 "Peace is a way of life. A rational conduct of international relations would result in peace. It requires and in turn encourages a state of mind. That state of mind is based on a strong ethical faith. This is not the place to argue whether such a faith must be based on a theology or even on a religion.

Whatever else may be believed, this
can be: this faith works. I pro-
pound it for no other than the prag-
matical reason that it works. Man
is a herd animal. Now that the
herd has become world-wide, he
must learn to live with his fellow
man, or he will die out. In the
practised and effortless functioning
of this faith lies happiness beyond all
other earthly happiness. To the extent
that man has learnt to practice this
faith he is happy. Virtue is its
own reward; it often has no other,
but that is sure - none can deprive
him of it. All so-called self-
interest, whether applied to individ-
uals or to nations, is a rotten founda-
tion unless it combines with the

self-interest of others. Humanity is an organism, and hypertrophied parts are diseased parts. The selfish realist policy is not realist at all; it does not work.

212. "The --- Every nation has its ethics and there are certain spiritual graces which common people set high. The chief of these are truth, courage and kindness. Physical courage is the commonest of all; moral courage the rarest. Why cannot we get these into politics? If it is asked why any nation should practice these virtues unless it is compelled by Authority, the answer is the pragmatical one that, with them, common life works; without them it breaks down, to the accompaniment of great unhappiness. Sheer stupidity prevents us

Q from seeing that this is so. - - -

277.

"It is a legitimate question whether any attention should be paid to prestige; but it is not legitimate to question the right of some Powers only and not of others. For, alas, prestige has little to do with moral qualities.

The prestige of a country is not held, diplomatically, to be high if it only tells the truth, and keeps its promises and treats the weak humanely. Prestige, as Mr. Baldwin has said, depends upon whether a country has 'behind it the strength to command respect and attention'; in other words high explosives, vermines, and incendiary bombs, with enough young men willing to drop them on cities and civilian populations. Not a

very winsome attribute, this prestige, nor, one would have supposed, very easy to reconcile with the professions of Christian Church. I suggest that, this being so, the possession of prestige should disqualify a Power from being considered civilized, exactly in proportion to the amount of prestige possessed. The 'commands respect' by blackmail and no one holds blackmail respectable.

282. The people may become aware of what a very dangerous military autocracy is being built up by air forces in every country. Few, select, expert and young, the aviators may become the most dangerous Tools of reaction, whether admittedly employed by a state or theoretically employed by

a combination of ~~the~~ states, such as the League."

263. "Now one hears, 'when we have given Hitler this, that and the other, will he stop demanding more? If not, why give him anything? Apart from the fact that we have 'given' nothing freely and as a cheerful giver, but have had concessions filched from us, and that none of these concessions has deprived any one of territory, wealth or freedom, but all of them put together have only somewhat reduced the grossest inequalities of an unjust treaty in the matter of armaments, the question misses the chief point, which is that persistent bullying does not make people reasonable; it cove them, as

Germany was cowed, and drives them to secret ways; thence to megalomania (for their rehabilitation in their own eyes) and brutality (in order to secure unity) and with unity, strength to resist. When Germany at last was out of prison, she was not at once filled with love of her tormentors and sweet reasonableness.

264. Was it likely? But what would wise men do, now that she is stronger (though not nearly as strong as they)? How are we to live with Germany? That is a much more difficult problem than it would have been in 1918. Do we want to make of Germany a revisionist nation? If men are to live peacefully with their fellow men they must learn not to humiliate them, not, in an excellent phrase of Saurence

Q. However, to shut up their prison-
ers 'in a negation of society, to
learn how they could do without it'.
We may make a recidivist nation
while we are planning ourselves
on our righteousness. It is the
severest prisons which turn out
most recidivists."

265. "Punishment, brutality, even,
is probably not so expediting as
the double standard which we
apply to ourselves and others."

268. "Peace is a way of life and
depends on a state of mind. It is
not possible to pursue a peace
policy if you have not made up
your mind for peace."

[K. B. G. If you yield only to a threat,
the implication is that you will down-

inner gain if you can enter. Hence the yielding
does not create good feeling in the other party)

The matter of goal (Belum-Goddli
to a goal) links with the necessity
of ideas to start & maintain action
(Soria). True, the ^{early} merchants and early
capitalists did not have a vision of the
final result, but they got immediate
satisfactions & had near goals for them-
selves & for as individuals & for organiza-
tions, & it did not need a great stretch
of imagination to influence them for the
future on a big scale.

Perhaps organizing stimuli in pattern
à la Soria not only develops the
energy of desires and emotions and
hence of the will, but channels and

organizes them and either in that way or some other ~~not~~ facilitates the transition from desire (emotion) to into action.

The physiological part of emotions seems to be the preparation of the body for action and the physiological transformation of the energy of the idea into the energy of the muscles, or a ~~summing up~~ mobilization of physical energy in the form and channels prepared by the mind. The mind ~~makes~~ the machine, the body supplies the power.

May not mind by its organized structure help to organize the emotions & hence the desires & energies of

those who listen to it or who take part in it?

The Western world is not advanced morally enough to be able to furnish the cooperation, mutual trust, mutual help, self-control, honesty and generosity required for the permanent & successful operation of large-scale industrial machinery and transport & communications. Therefore its civilization is going to pieces. Those who care for a better civilization must make a strategic retreat, & go "back" to small-scale, hand-operated machinery in order to develop better group morality. A change in money is also required, I believe. The handicraft would not support the present large population, that is on the edge of dropping anyhow, & war will decrease it

still more rapidly. Only in India is
the relation between handicraft & a
better world understood. ∴ Only there
~~will it~~ with Bapu's inspiration for
U.V.R., will a new world culture start.

The old opposition is now not
between war & peace but between
the present civilization & a new one.

If I do not act on these needs for a
new one, I leave the initiative
with the imitators & others who
wish to preserve the old system &
its evils & their relative power.

Going "back" to handicrafts means
great simplicity & considerable
hardships & courage. So does going
to war. If I am not ready to
do that then my writing &
talk is all hypocrisy & bunk #

intimentalism, & I desire to lose & to die.
 the ^{unlike} much shall inherit the earth.

We must not wait till times are good
 & we are all all the II, for that also
 means leaving the initiative to states, groups
 the forces of evil.

I like Huxley's idea that exterior changes
 alter only the relative emphasis of evils, that
 a real change must be inner. Yet the outer changes
 may make easier for a time, by reason of the outer
 so long with money reform, must go development of other
 novelty, the advance of the inner changes.

Since small groups have initiated all
 the big changes and since a h & v world
 must be cooperative & united, the job is
 to find all the devices by which to
 make strong small communities, &
 the right modes of integrating them.
 Need groups for ec. reasons, too. The
 integration had best be done by

common tools, common methods of
education, common money, common
methods of ruling God & (other)
truths.

Perhaps large scale machine industry
may be operated ~~with~~ but only if
violence is used and liberties are further
suppressed. Even then it will involve
degradation of standards of living of
large masses of people, so long as
present forms of money are used.

So if we want n.v., ^{liberty} we must adopt
handicrafts, I rather believe. A strategic
retreat to handicrafts until we can
develop group morality to higher stages.

The economic support of small
n.v. groups may require heavy
agriculture.

My theory of tools & discipline fits
with Dinn's concept of will control.
So does yoga. of Bhagawan Das'
idea a will & re emotions.

By consciously using 16 minus money
or with my money reform we can help
build groups more rightly.

Is emotion a sign of inner attachment
or of desire for detachment plus relaxation
of attachment, e.g. in "mood" indignation.
of Bhs. Das emotion as desire.

Things I could do for ^{earning money in U.S.} self support:

1. making shoes & selling them - ^{as individual or organizing} a little factory.
2. mending or building fireplaces
3. Diet advice, especially old people ~~people~~
4. Weaving
5. Being a labor adjuster under North Labor Relation Bd.
6. window washers & lawn mowers
7. general work around house.

Q Notes from "The Psychology of Hearing"
by James L. Russell, W. W. Norton & Co., N.Y.
1937.

p 18 The primary function of the ear --- is
to adjust the organism to its environ-
ment. But also we find that adjust-
ment through or by means of the ear has
19 certain unique features, different from
those which occur in adjustment by
vision or by the sense of touch. Audial
experience has a relation to behavior and
to mental life different in certain im-
portant respects from visual or
tactile experience. ---

1. From the evolutionary standpoint, the
ear is the receptor organ most closely
associated with the general orientation
of the body. [Belanger] Originally it
does not appear as an organ of hearing at all.

1. ... And thus music is an art which employs a medium - aural experience - associated with unique intimacy with one feeling of bodily movement and control.

2. At all levels below that of human beings the neural connections of the ear differ markedly from those of the eye. Even in the case of the higher primates it is not associated directly with the higher nervous centres, and more particularly the cortex. This has a very interesting and important result. With the higher primates and with dogs, the cochlea - the receptor mechanism itself - is just about as highly developed as with man. It can thus respond to about as large and finely graded a range of stimulus-differences as that of the human being. But mammals are practically unable to identify word-

Q sounds and entirely unable to identify
and respond to internal relationships. The
error is that the sound of a word is a
musical interval, or rather our expe-
rience of it, depends on more than the
20 stimulus. What is required is an in-
tegrating, pattern-wise apprehension for
which we need more than efficient
ears. Besides a sensitive cochlea
we must have the action of the higher
nervous centres. [cf Smir. 1929]

"With all the lower animals the
neural connections of the ear, unlike
those of the eye, are not directly to
the cortex, but rather to the centres
in the mid-brain which function
in emotional and instinctive behaviour.
It is a commonplace that the tone of the

voice has far more influence on the
 behavior of even the most intelligent
 dog than the words spoken. The
 effects of high and intense or low and
 soft sounds upon the nervous system of
 the dog are diametrically opposite.
 The two contrasting types of stimulation
 throw into function different and in
 fact opposing segments of the nervous
 mechanism (the 'sympathetic' and the
 'cranio-sensory'), the former being associated
 with alarm, danger, and unpleasant
 emotion, the other with calm,
 reassurance and pleasant emotion. We
 may then say that the body or quality of
 the sound acts directly upon the emotion-
 producing neural mechanisms of the dog;
 but the pattern or relational aspect of
 the sound does not act significantly upon

If tones used by woman follow in "there" then

2 the cortex, where the fine structural discriminations take place. Deserres has shown at length that many animals are extremely responsive to noise - snakes, birds, sheep, dogs, and so forth. But their response is not to musical pattern but to something much more primitive - musical sound. And the type of response made is distinctly affective & emotional.

"Aural experience, then, is uniquely associated with the instinctive and emotional reactions throughout animal life. It is the great conveyor of warnings, incitements, cajoles, and challenges. And we as human beings unquestionably share this inheritance. We add something to it. The human ear, no better as a receptor & mechanism than

21 that of the higher animals, is closely associated not only with the mid-brain structures but also with those of the fore-brain. Thus we are capable of dealing with sound patterns in a manner possible to no lower animal. But the ultimate reason why such patterns are, for us, fraught with a compelling emotional appeal is that we, like them, are physically stirred by sound as we are not by sight. And this is the ultimate reason why music can be a significant art and a carrier of emotion, rather than merely an intellectualized play with tonal relationships confined chiefly to the cortical level. ---

25. --- "Tonal synesthesia is a one-way process."

We have a great many cases in which tone immediately and imperatively arouses

I have 2 Visual sensations of form
color omitted to syllabic letters, to names, etc.
of. Bottom, back.

sensations of color. We have fewer and
much less well-analyzed cases in
which tone arouses sensations of
smell and taste. But we have no
cases where visual, gustatory, and
olfactory sensations arouse tonal
sensations. And this would seem to
indicate that in the economy of
human perception tone holds a
unique and prepotent place. To
use metaphorical language we might
say that tonal stimulation tends
to flow over into other sense chan-
nels, but that the reverse is not
true. ---

2 p.

1. general the difference between tones
and noises turns on their physical struc-
ture. A tone consists of a fundamental
together with its overtones, constituting

22 the harmonic series. Noises, in contrast to tones, fail to exhibit this regular serial structure.

"However, it is not with the physical but with the psychological characteristics of tone that we are concerned. And here we find that this structural orderliness produces certain unique results. Experience with tone differs ~~not~~ in certain respects not only from experience arising from other sense organs than the ear, but also from other types of animal experience.

1. The realm of tone has certain striking and unique relational characteristics. --- Of all the relational characteristics of the realm of tone the most impressive is the octave relationship [e.g. frequency of 440 & 880 per sec.]. ... So compelling is

Q the relation of the octave that almost every musical system has recognized it . . . the whole structure of relationships is to be found amongst notes. And indeed it is unique in the entire range of human perception. Visual experience, for instance, yields no such reciprocity as the octave relation.

- ships.
2. [Colored hearing, ~~gated~~ ^{gated} ~~same~~]
 3. "Another aspect in which tones are psychologically unique is that they are the most subjective of all highly organized sensations. . . . Sound in general is more subjective than sight. [This subjectivity] 'renders music the strongest because the most immediate language of the soul'".
 4. "The last piece of evidence which

we shall mention here in support of our claim that tone possesses unique psychological characteristics turns upon its organic effects. We know that noise is definitely an unfavorable environmental influence. It causes fatigue, increases tension, lowers the levels of performance in almost all types of mental and physical work, and in general militates against efficient function. The effects of tone, however, are directly contrary. It stimulates most organic processes, and in many cases renders possible an increased output of work while reducing fatigue. ~~This is the reason why~~

"Summing up this point, we find that tone, which is the material of music, manifests certain striking and unique psychological characteristics.

"It imposes upon us certain fixed relationships which are not the outcome of training but seem to arise from the very conditions of perception. It has a tendency to overflow into other sensory channels, whereas other modes of sensation show little or no tendency to cause tonal experiences. It is highly subjective, which means that we can readily and easily enjoy it for its own sake without concerning ourselves about what it may symbolize. And as a factor in the environment its organic effects are favorable. Thus we begin to understand why music, as the art of tonal design, can carry a great

wealth of emotional significance and appeal quite without any element of representation or symbolism.

The Emotional Potency of Tone

"In particular we are now in a position to understand the very special and striking emotional potency possessed by tone. That tone is in fact capable of arousing intense and varied emotion is shown by innumerable comments upon musical experience. - - - -

27 "Recent investigations have given us good reasons why this should be so. For we find that tonal stimuli regularly produce in the organism physiological changes precisely similar to those that take place during emotion. Ever since the work of ~~James~~ ^{Sanger} and ~~Sanger~~ ^{James} it has been recognized that emotion

depends intimately upon various deep and compelling bodily reactions. Even though we may not be able now to accept the James-Lange theory precisely as its authors formulated it, yet the connection between emotional states and physiological changes cannot be doubted.

During emotion we find alterations of the external blood pressure, changes in respiration and pulse, and modifications of the internal secretions. And it has been shown that persons listening to music exhibit precisely these changes.

1. Total stimulation has a marked effect on pulse, respiration, and external blood pressure. At the same time it is not true that we find any correlation

between the pulse or the breath rate and the pattern of the music. The effect is variable, and shows no definite relation to the type of music which is being heard. It arises out of something more primitive, more fundamental, than the musical structure. That is to say, it is produced by the actual musical material itself - the fundamental tonal content.

2. Again we find that music delays the onset of muscular fatigue, and under certain conditions increases the efficiency of mental work. Here of course we have something entirely characteristic of emotional states. And once more the type of music to which the subject is listening is not the determining factor, - - - - Clearly we are once again in the presence of a response to tone.

content as such, rather than to musical structure. ----

"5. It has been shown that a constant effect of total stimulation is to increase metabolism. This perhaps may be regarded as an amplification of the point just made. ----

"4. It has been shown that music has a marked effect upon the psychogalvanic reflex, which of course is often used as a clinical sign of the presence of certain affective ^{states} ~~galvanic~~ states. [This is a change in the resistance of the body to the electric current, and it is used in some forms of 'lie detector']

"5. Music lowers the thresholds of sensitivity to other forms of stimulation. Odors, colors and tastes too faint to be perceived are found frequently to come into consciousness.

Does color do this too?
might it be affected through
suggestion?

ness if the subject listens to tone.
 Moreover, music lowers the thresholds
 of visual acuity, so that print too
 small to be read under ordinary con-
 ditions can be perceived when music
 is performed. And the psychologist
 Billroth has given us one of the most
 interesting accounts of the influence of
 music upon the pain sense. During
 listening he suddenly became aware of
 an acute toothache. On investigation
 it was found that the tooth was badly
 decayed, but that the pain stimulus
 was below the normal threshold of
 consciousness, but when the threshold
 was lowered by the incoming vocal
 stream, the toothache made itself
 manifest. [Relate both these to Bates
 method & to Burrows' idea Rsp]

"We have explained why music is capable of arousing intense emotional states apart from all 'meaning' or representation or symbolism. It appears that the material of music itself is a direct emotional stimulus of unique power. It sets up in the body the precise changes which psychology has long recognized as the physiological substrates of emotion. Music is indeed a potent psychic drug which directly arouses emotionality. The total patterns of music yield their effects not only because they are patterns but also because they are total. Moreover the appeal of tone which on our argument is primary and indispensable, is by no means confined to the adult listener.

30. One of the few really careful and adequate studies of the mimical reactions of young children has shown that for them the main single source of mimical pleasure is not rhythm, as we so often suppose, but local content itself.

----- "after all, the inner content, the affective core, of many quite different emotions is not highly dissimilar. Anger and jealousy, parental affection and romantic love readily come to mind as pairs of different emotions whose internal feeling content is not very different. Fear and rage transpire into one another with great facility. Moreover we know that the physiological states in many emotions are quite similar. Increased output of adrenalin, heightened blood

Write this to problem of adaptation
and love. The chief thing to show is the
sim.

9
pressure, changes in pulse and respiration, alterations in electrical resistance, and so forth occur without marked differentiation in such psychic conditions as fear, anger, jealousy, pride and the like. And we have learned to think of tone as an agency which touches off such bodily changes, and thus provides the physiological substratum common to many varied emotions.

But clearly a major problem remains. Emotions may have much in common. The same physiological processes and the same internal affective content may be found in many of them. But nevertheless they do differentiate themselves from one another: jealousy is

not the same condition as anger. Nor would anyone be apt to claim that parental affection and romantic love are in fact identical. So also music certainly seems able to arouse varied emotions, and not merely a strong and enveloping generalized mood. To what extent is this really so? By what means is it brought about? [Relate this to Dunlop, Bk. Dar, & Maunton. Also to problem of indignation or love, & how to develop ~~an action~~ a strong steady sentiment of love that comes in action & not passively.]

--- "Since the work of Lange and

N.B. James, evidence has accumulated that what we call an emotion depends upon and even to a large degree consists of a bodily perturbation, a mobilization of

Q the energies of the organism, an intensification of its processes. But also an emotion is more than this. It is not only an internal change but also a response to external conditions. The internal bodily states in fear and anger may not be so very different, but their external conditions differ largely. The physiology of love is presumably much the same whether the beloved object is friend, sweetheart, parent or child. But the total emotional patterns are quite distinct.

So we may conclude that emotions differentiate themselves in terms of the objective conditions which arouse them.

[But more of the ideas involved, of Dooling + Manton.]

"What external differentiating conditions

?
not always
the same
that

NB.

There are differences in ideas.

Q. Have we in mind? Those set up by the tonal - rhythmic pattern. It is here that we must look for the solution of our problem. We have seen that tone as such is a powerful stimulating agency, which arouses deep bodily responses and intensifies conscious processes. Also we have seen that, more definitely than any other perceptual material, it is capable of being organized into distinct and stable patterns. Physiologically the contrast is between the effects of tone upon the non-voluntary autonomic mechanisms - effects which we seem to share with the entire animal kingdom - and those which it has upon the higher voluntary mechanisms, particularly such as are controlled by the cortex. Psychology

Q. really the distinction is between tone
as an agency with potent uncon-
scious effects leading to an intensi-
fication of conscious processes, and its
values and possibilities as an organ-
ized conscious datum. [This explains
much of the ^{the} use of music in prisons, etc.
Suggests how n.v.v. groups can use it as
pattern of stimulus to indigit themselves
to ^{very little} ~~add~~ indigit with less action. (R.H.)

35-

"Factors which have been experiment-
ally isolated as contributing to dif-
ferential mood effects are prevailing
high and low pitch, wide and narrow
tote range, loudness and softness,
and orchestral color. It has also been
established that differences in rhyth-
mic pattern are important mood
determiners. (Grundlach, R.H. 'An Analysis

of Some Musical Factors Determining the Mood
 Characteristics of Music', Psychological Bulletin,
 1934, 31, 592-593; 2nd - 'Factors Determin-
 ing the Characterization of Musical Phrases',
 Ann. J. of Psychology, 1935, 47, 624-643;
 James Main Dixon - 'Emotional Values in the
 Rhythmic Forms', Methodical Reviews, 1905,
 87, 5th series vol 21, 858-867. To these

we may confidently add rising and falling
 inflection, finality trends such as those
 produced by dominant pedal points, and
 the various characteristic effects of locality
 relationships including modulation. We
 should specifically point out, however,
 that such factors do not operate in isola-
 tion, but merely in terms of their influ-
 ence upon the total total rhythmic
 scheme of the music. ---

57. "Experimenters have found it quite

possible to isolate elements in a tonal-rhythmic pattern and to establish for them highly constant mood values, upon which there will be general agreement among a large number of highly diversified observers. But the same has not been possible in connection with visual patterns. ---

This would seem to indicate that tonal-rhythmic pattern has far more determinate emotional value and meaning than visual pattern. ----

Why then have musical patterns this remarkable power to determine and delimit emotional response?

1. In the first place we have seen that tone as such has a very powerful emotional influence. It sets up the organic conditions which are in-

involved in strong feeling, and which can
 very readily crystallize into one or another
 way of feeling. Since it became
 known that in many emotional
 states there is an excessive secretion of
 adrenalin, the experiment has been
 tried of injecting an individual with
 an overdose of this substance and then
 noting his reactions and the changes
 which take place in his psychic
 state. It is found that no distinct
 emotion is produced, but that the
 individual is thrown into a peculiar,
 unstable, excitable condition, in which
 he is very ready to detonate into some
 specific emotion. This seems a fair
 analogue of the effect of tone. It
 produces the bodily state involved in
 specific emotion, and all that is

Does the
tonal-shifting
pattern then
give the
direction?
They get on
without this
directional
control

needed is something to give direction
to the prepared impulse. We may

say then that music is made of a stuff
which is in and of itself the most
powerful emotional stimulant known
among the perceptual processes.

This factor is constant throughout
all musical structures. We now turn
to consider the differentiating factors.

" 2. Tone is found to possess very definite
and constant tactile values. ---

" 3. We know that tonal-rhythmic
patterns are very closely associated
with the voluntary musculature,
and very importantly influence its
action. Again and again, in the
literature, the relationship between
music and the sense of voluntary
movement is emphasized. I na

[mostly due
to rhythm
etc.]

A very elaborate study of musical enjoyment, would find that whenever visual imagery is present during listening, it is always a movement imagery. Mainwaring has shown that it is ~~always~~ kinesthetic imagery, that is, the feel of imaging or playing or imitating the melodic flow, is essential in musical memory. And there is good reason to believe that even among trained musicians pure auditory imagery devoid of kinesthetic elements is comparatively rare.

" This intimate connection between the Tonal-rhythmic pattern and the feeling of bodily movement is something of which many working musicians are keenly aware.

40 --- "4. But there are grave difficulties in the way of saying that Tonal-rhythmic patterns influence and direct our ways of

Q feeling because they arise in ~~in~~ the images
of corresponding bodily movement; or, with
certain behaviours, that they actually
inaugurate incipient bodily movements
which mimic the total flow. This
particular form of what is known as
the theory of empathy - the theory
that the effectiveness and meaning of
any aesthetic design depends upon its
being apprehended in terms of mim-
etic bodily movement - does not
seem tenable. And the reason is
that any total - rhythmic pattern
beyond the implicit is likely to con-
tain ~~body~~ movement elements which
the body cannot duplicate, and
which at best it can only roughly
and symbolically represent. ... No
human being ever 'realized' (to use the

term of Jagger - Balazs) the full movement pattern of a four-voiced fugue either in incipient or completed bodily motions. Such a movement pattern is as far beyond the mechanical possibilities of the body as is the movement pattern of an automobile engine. Moreover, some of the most characteristic musical devices, and particularly that of key-shifting or modulation, would seem to involve a movement structure which can never be represented in three dimensions only.

"Our position then would be that in music we are in the presence of a true total-rhythmic movement which can be apprehended and which can affect us and direct our ways of feeling apart from any bodily participation

of motion, idea of
emotion or rhythm
in the other fugue
motion in the mind

41 Q. *whenever*. Bodily participation,
kinesthetic experience, in connection
with music is extremely common.
But it is always partial in the
sense that we cannot feel in the
voluntary musculature every sig-
nificant element in the total
flow. Musical movement is
something that we have in the
first instance, and that we feel
physically only in part. A scheme
[W. D. Lloyd] of musical education which gives
priority to to some plan of rhythmic
rather than to the training of
auditory perception is certainly
operating on a foundation of
false psychology. Nevertheless,
the kinesthetic response to music
remains extremely important.

It lends massiveness and potency to the musical pattern. But this latter is a true dynamic pattern which transcends the dance however interpreted, and which has its own laws and properties.

- - - -

5. "One reason for the peculiar and superior emotional influence of ~~music~~ a moving as contrasted with a static pattern - with a musical as contrasted with a visual composition - turns on the long latency of emotional response. It is found that an emotional response will take anywhere from three to fifteen seconds to establish itself after the impact of the stimulus. So much, in a general way, is born out by ordinary experience. We react with movement to a sit-

Q) nation quite appreciably sooner than we react with feeling.

"Now a moving total stimulus controls the timing of the total response in a way that a static visual stimulus never can. When we stand before a picture or a building we are free to move our eyes over it in any order and with any

42 tempo that we choose. Much of our skill in 'appreciation' will certainly depend on our choice of a tempo and an order for our looking. A theme announces itself, moves on to its culmination, comes to an end and for the time is gone. The few seconds it occupies constitute a single temporal psychological unit. --- and much

of the secret of the great cyclical forms as expressive media lies in the psychological fact that elaboration and repetition in new contexts is necessary for the full development and exploitation of an affective state.

 "It has been found that music appears capable of conveying and expressing only a rather limited range of definite emotions. In the experiment carried on by Washburne and Dickinson, the subjects were asked to state the emotional effects conveyed to them by instrumental music. Happiness, gaiety, calm, sadness were mentioned most frequently. Sometimes there was mention of fear; never of love. And the experimenters comment on the apparently

message range of such expressiveness.

[It seems likely that the dance expresses and conveys a wider range of specific emotions than music does. ↓ R. B. G.]

This, however, does not seem surprising.

The emotions of every day life are differentiated in terms of complex external conditions, chiefly social; and with music the only differentiating factor is that of the tonal-rhythmic pattern. Music admittedly cannot

represent the common ways of feeling with at all the specificity and variety of the drama. [N.B. dance ^{notes} above]

But it may well be that music is capable of arousing its own types of emotion for which the ordinary affective categories and terms are inadequate.

2. --- Our emotional vocabulary is

symbolic of feelings which arise in social situations and in the course of life activities. And it is to be expected that music will be able to engender and convey waves of feeling for which no words are completely adequate. But the emotions embodied in and conveyed by music may still be entirely specific and intelligible. ---

3. But while it would be very crude to suppose that music can simply take over and convey any and every emotion arising in social situations, still any composition may be congruous or incongruous with the occasions of everyday life. No one would doubt for a moment that different kinds of music were indicated for a wedding, a funeral, a military triumph, and a battle.

2 --- Appropriate music is a comment upon the emotional values of a situation. It will generally be related to a whole array of occasions or stories or dramatic events which are congruous in feeling-tone."

160. "Coming now to attempts to analyze and explore the content and conditions of the experience of rhythm under experimentally controlled conditions, we find again that kinæsthesia plays a part of indubitable importance and yet it does not seem to provide an adequate basis for all the phenomena of rhythmic perception. Blockstein set up an experiment in which he used a variety of rhythmic stimuli to which his subjects were asked to attend, after which they gave introspective reports of the nature of the experience they

derived. He used equal and equally spaced sounds which his subjects were asked to organize perceptually into rhythmic patterns; sounds with periodic differences in intensity; tones ~~and~~ objectively varying in intensity, duration, and pitch; and also flashes of light periodically varying in intensity. He found that the establishment of some sense of muscular movement was essential if there was to be any awareness of rhythm at all. This sense of muscular movement was not confined to any determinate set of muscles, but could be variously located in different parts of the body. But its presence was necessary in obtaining a feeling of the rhythmic organization of the stimulus material. ---

"But Ruchnick in the above mentioned study obtained results which require us

of J. J. 411

2
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to qualify our conclusions, and which
threw added doubt upon the complete
adequacy of the motor theory. He
found that while the initiation of the
awareness of rhythm required the
presence of kinaesthesia, the fading of
muscular movement tended always to
die out and the rhythm came to be
perceived as wholly in the stimulus
series itself. His subjects found
it possible to perceive rhythms
which were purely aural or purely
visual, without any kinaesthetic
~~response~~ component, once the
awareness of the rhythmic pattern
had been well-established.

"3. Eleton offers experimental evidence
that the perception of rhythm influ-
ences and modifies voluntary move-

ment. ----

162

What is the alternative to the motor theory of rhythm? We cannot find the basis of the rhythm experience either in instinct or in any of the non-voluntary periodic physiological processes. Where then shall we turn?

Our reply must be that the ultimate foundation of rhythm is to be found in mental activity. The fundamental condition of all perception is that incoming impressions are organized into the simplest and most intelligible forms possible. In and of themselves these impressions are fleeting, chaotic and disjointed to a degree that it is hard for us even to imagine. But due to the organizing action of the central nervous system they are apprehended as

2
ordered visual and aural forms and
ordered kinesthetic cues. Our
behavioral world, the world in
which we live and move and to
which we respond, is not constituted
by the raw data of the senses,
but by the shapes and contours
into which the central nervous
system integrates the sensory materi-
al. We have seen how these pro-

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cesses of central integration under-
pin the our feeling for direction in tone,
our feeling for internal relationships,
and our feeling for tone trends, - in
a word, our entire awareness of
form in tone. And in just the
same way these processes make
possible our awareness of rhyth-
mic patterns in various sensory

media. When we are given a sequence of stimuli with a periodic pattern of accents the conditions are ideally favorable for the perception of a rhythm. The stimuli come to associate themselves and to be perceived in groups or correlations about the accented elements.

When we are given an objectively equal series of stimuli we tend very strongly to impose upon them some form of rhythmical grouping. And even when the stimuli are quite disorderly and exhibit nothing like a rhythmical form, as in ordinary 'non rhythmic' prose, we often struggle, and with some partial success, to find or invent a rhythm which is not there and which may conflict with the sense and spirit of the

material.

"The rhythm of any series of stimuli does not derive from their qualitative content. When we apprehend a pattern of colors the form of our perception is determined by the contrasts and complementary relationships of the color pyramid, amongst other factors. When we apprehend a pattern of tones the form of our perception is determined by their volume, pitch, and intervallic relationships. In

neither case do we have a rhythmical design, though we do have a design.

The element of rhythm comes from the accentuation and duration of the stimuli and from the pauses between them. ~~For this~~
~~extent it is~~ --- Now linear rhythmic

(i.e. temporal)
(i.e. musical)
any

sensations do not exhibit qualitative differences in at all the same degree as visual or aural sensations. In the visual field we have differences of color, tone, and form, and out of these we can build perceptual and aesthetic patterns. In the auditory field we have differences in volume, pitch, and interval and out of these we can build perceptual and mental patterns.

But kinaesthetic (i.e., muscular) sensations are virtually homogeneous in content, except in so far as they come from different parts of the body.

Their chief relational differences among themselves are in intensity, duration, and distribution. And the only way in which they can be organized is into rhythmic patterns. This is

② The reason why we apprehend a rhythm
most directly and powerfully and
intimately in terms of bodily movement.
Differences in respect of intensity or
accentuation, duration and distribu-
tion in time among kinesthetic
sensations are the characteristic cues
and controls of bodily movement.
Also they are the factors which
determine our awareness of
rhythmic patterns. So we feel
rhythm most intimately in terms
of bodily movement, and we can
understand the conditions of the
rhythmic experience best by
seeing how they are fulfilled in
the medium of bodily move-
ment. But we insist that the
foundations of the rhythm exper-

and itself are not constituted by him-
selves, that it is entirely possible to
apprehend a rhythm purely in visual
or aural material, and also that certain
nuances and refinements of rhythmic
patterns which can never be transfer-
red to or grasped in the medium of
bodily movement can be apprehended
in vision and particularly in sound."

204. "In our opening chapter we saw that
the response to music is exceedingly
complex and many-sided, and also that
it involves deep-seated kinaesthetic
and visceral factors. This indeed is
the ultimate reason why music has
been an element of such great signif-
icance in human life, and why it
is capable of carrying and objectifying
(continued on p 115)

Quoted from "The Intelligence of Animals"
by G.C. Grindley, Methuen, London, 1937.
p. 20 "Habituation" is a form of learning which
involves a progressive diminution of
an animal's response to a repeated stim-
ulus -

29. --- "It has been found -- that in
some reactions (such as the guinea-pig
response to noise) habituation is more
rapid when the stimulus is weak
than when the stimulus is strong. In
this stimulation differs from fatigue".
[The Effect of Punishment on Learning]

53. Yerkes and Dodson found that for
the easiest tasks the stronger the
shock was made the more rapid was
the learning. But when the task
was more difficult a strong shock
produced less rapid learning than a
moderate one; and with a very difficult

one task (in which, of course, the learning was always slow) a very weak shock was most effective. When strong shocks had been used the mice seem to have been too much excited and afraid to be able to make the difficult decisions. This result suggests that when punishment is used to promote learning the best results are obtained if the strength of the punishment is adjusted to the difficulty of the task, milder punishments being most effective for more difficult tasks. (There is no direct evidence that the same is true of human learning - but it may be significant that while severe corporal punishment is often employed to teach people to obey simple commands, it has never been used

to promote research in mathematics).

p. 54.

"Thorndike himself has recently carried out a laborious experiment which has made it seem still more doubtful whether punishment acts in the simple way suggested by the law of effect.

In this experiment chickens were released into a large box, where there were several doors facing them. The treatment a chicken received depended on which of these doors it went through. Going through one door it would be rewarded with food; going through another it would be punished by confinement alone in a small box for a short time. A very large number of chickens were tested repeatedly in this way, and by statistical treatment of the results it was possible to calculate whether going

through a particular door (and then
 being rewarded or punished) affected
 the probability that the chicken would
 go through that same door at the
 next trial. Thorndike found that if
 the chick received a reward this would
 increase its tendency to go to the same
 door next time, as would be expected
 from the law of effect. But when a
 chick was punished there was no
 corresponding decrease in its tendency
 to go to a particular door, and this
 seems to disagree with the law of
 effect. It is true that the punish-
 ment used was sufficient to cause
 apparent distress to the chicks at the
 time. The suggestion from this ex-
 periment is that while rewards have a
 uniform and direct effect in strengthen-

ing the tendency to perform the actions which led to them, punishments have no such uniform and direct effect in the opposite direction. Thorndike now thinks that when punishment is effective its action is due to interference between two incompatible tendencies to action. . . . But this theory does not give a satisfactory explanation of the fact that punishment is effective in some cases and not in others."

30. "The performance of an action — unless the action leads to some biologically valuable result — seems to result usually in habituation (a weakening of the tendency to perform the action) and not in the formation of a habit. Positive habits are only formed, as we shall see later, when the

actions lead to results which are of value, or which satisfy a desire, or give pleasure.

35. (Re Pavlov's ^{on dogs} expts.) "Thus in one experiment no saliva was secreted at the first trial, six drops at the tenth, twenty at the twentieth, sixty at the thirtieth, sixty-two at the fortieth, and fifty-nine at the sixtieth. The whole experiment lasted several days."

46. --- "It has been suggested that the apparent falling off in learning ability which people often show with increasing age is due, not to any deterioration in the power of the brain, but to interference by previously formed habits, and (as with *Stones* rats when he gave equal amounts of food) to decreasing enthusiasm,

52. "Not only is an incentive necessary for the formation of a habit; it is also necessary for holding the habit together."

(continued from p 107)

205 "ing emotional meanings without any important powers of representation or symbolization." ---

206. The mood aspect of the total complex musical experience can become the controlling factor in listening, to the exclusion of almost everything else. In listening to music one may simply be stirred and moved emotionally, without any clear awareness of the tone or rhythmic pattern, any imagery or association, or any cognitive elements being present. Characteristic and appropriate mood responses to music do not depend upon intelligence or upon musical training. They result from the direct effects of tone as such. --- "Another extreme

factor in listening is the flow of association and the arousal of imagery. Among the characteristic effects of music we find the stimulation of the associative processes, the calling up of various past experiences, the promotion of a free 'wandering' of the mind, and the production of imagery in various sense media, particularly visual and kinaesthetic. Weld found that whenever visual imagery was present while listening to music, it was always imagery of movement, and also that kinaesthetic images and sensations located in various parts of the body were extremely common.

(of
Einstein)
over

260 (Re psychology of musical composition)

-- "what is going on is a transposition of human feeling into a pattern of tone and rhythm."

224 "The voice is the fundamental medium of musical performance, not merely because it is so conveniently and universally available, but also for the much more important reason that it involves and engages all those psychological functions upon which music itself depends ^{directly and} more ^{completely} than any artificial instrument. We feel and perceive music more immediately and express it more directly in the voice than in any other way. . . . The vocal mechanism is the entire psychophysical personality. (see Erickson, Carl L. - "The Basic Factors in the Human Voice" - Psychological Monographs, 1926, vol 36 #2, whole #168 pp 82-112)

"Vocal coordination involves neural connections at all levels. It has been shown that there are direct sub-cortical interconnections between the larynx and the diaphragm, the larynx and the ear, and the larynx and the facial muscles. Moreover these interconnections run in both directions, so that a sensory impulse can start in any one of the structures and determine the response of the others. ... Anything which affects the performance of one part of the mechanism affects everything. But human speech and song are determined also by connections through the cortex, which is the organ of our highest and most refined controls, and also - and this is still more important - the supreme integrating center of the entire

psychophysical personality. And all this clearly means that what we have been describing as the vocal mechanism cannot possibly be considered as a set of aggregated and more or less isolated elements within the body. Its action is knit into the very texture of the total somatic response. Whatever affects the body as a whole must also affect the voice. And reciprocally the action of the voice influences and shapes the entire pattern of bodily behavior. ---

227. -- "Audal perceptions seem considerably more important for vocal control than any kinesthetic elements. ---

228 "(E) Higher mental processes are also important in the control of the voice. Emotional conditions reflect themselves ^{very} clearly in the voice. The reason for this is that emotions

have massive and all-pervading bodily con-
comitants. Pleasant and unpleasant
emotions involve the action of opposing
segments of the 'non-voluntary' or 'auto-
nomic' nervous system, i.e. the system
of nervous connections which is not
directly controlled by the cortex and
the fore-brain, but which serves the
visceral processes, such as those of
digestion, elimination, secretion, etc.,
and which is particularly important
in emotional states. During pleasant
emotion the cranio-sacral division of
this 'non-voluntary' nervous system is
thrown into action, and due to its
operations the secretory processes go on
favorably, the muscles relax, and the
whole bodily tone is easy. During
unpleasant emotion the thoraco-

human division of the 'non-voluntary' nervous system becomes controlling, and just the opposite kind of bodily processes are set up. Clearly, the former state of affairs is the one that favors good singing. And as there is good physical voice, why effective singing must be associated with pleasant emotion." ^{But the many notes after they were integrated}
 [Excerpted. of Schuman-Helmholtz's theory]

57. "Music, to estimate the point once more, depends on the mind and not on the ear. The proper road to take is analyzing its foundations is not a discussion of the conditions of auditory sensations, but rather a treatment of auditory perception. That is, we are not dealing with the effects produced by external physical causes upon the ear, the auditory nerve, etc., but rather with what happens

when these externally-produced effects are taken up and interpreted by the mind."

149. "When we speak of the rhythm of music we mean the organization of its stresses, durations, and pauses considered in abstraction from its tonal content. This organization brings about a grouping of separate elements into larger wholes which constitute units of perception and response. The music rhythmic groupings flow into and overlap one another and are not sharply bounded one from another, so that a rhythmic continuum is created." ---

150. "The effect of accentuation is always to produce groupings; that is, it influences the non-accented members of the stimulus series and causes us

to perceive them in definite relationships. This impression of grouping is one of the essential marks of the rhythm experience, and we shall see later that the psychological unit of rhythm is not the accented stimulus itself but the group of stimuli clustering about it in varied patterns. . . .

157. "The investigations show that a fairly regular although very flexible scheme of accentuation is always present in a genuine rhythm experience. But that regularity is perceptually and not mechanically determined." . . .

168. "The rhythm problems of the performing musician are to a considerable extent determined by the technical demands of his instrument: The muscular movements needed to actuate the mechanism of the piano, the violin or the oboe.

are not only small but confined and
difficult. They do not contribute as
intuitable medium for the motor percep-
tion of rhythm partly because of their
smallness, and still more because of
their necessary intricacy introduces
all sorts of distracting elements. So
the musician's attention is likely
to be directed towards playing the
notes rather than seeing the
rhythmic pattern. He often finds
it very advantageous to learn to
perceive the rhythm of the music he
is to play by means of large
physical response entirely free from
technical intricacies and confine-
ments. And since not a few of his
difficulties are really rhythmic
difficulties which vanish as soon as

the rhythmic contour is solidly grasped, he often finds that acquiring the rhythm through large and free motor coordinations has a remarkable effect in solving technical problems. This of course is one chief reason for the success of Dalcroze Eurhythmics as an aid to the mastery of instrumental technique. --- yet another application of the fact that rhythmic training readily and completely transfers is found in the practice of learning musical rhythms in the form of words. Numerous words are concocted which embody the rhythmic pattern of a musical passage, and the rhythm learned through the words transfers effectively to the performance of the passage.

"But apart from all matters of this

kind, the phenomenon of the transfer-
ability of rhythmic coordinations is
theoretically significant. It indicates
that whenever we learn a rhythmic
coordination we are not learning one
stereotyped pattern of movement,
but rather a perceptual pattern—
otherwise it would be incredible that
saying over a form of words could
affect what we do with our fingers,
or that large physical movement
could influence the action of the
violinist in performing a passage.
... Our feeling of rhythm is not in
itself constituted by our feeling of
bodily movement. Our feeling of
rhythm depends upon the perceptual
design which is more clearly
grasped through the medium of

Does this have a transfer of order to
the vocal realm?

kinaesthetic than in any other way.

For just as an acquired rhythmic coordination will transfer readily from one muscle set to another, so also a rhythmic coordination kinaesthetically acquired will transfer to the visual or the aural medium.

186. "In the rhythmic line we have a higher order of perceptual unity which can be apprehended either in the medium of muscular movement or of sound. It must not only be grasped intellectually but be directly felt, for on this its whole status and integrity entirely depends, just as with the unit group. The proper rendering of any musical passage, and also its effects upon the hearer, depends upon the adequate indication and the clear perceptual

groups of the constituent units in the matrix of a wider rhythmic setting. ---

178. "The unit groups are units of rhythmic feeling. The total rhythm and its subdivisions depend on feeling. And almost any passage of music will bear more than one defensible rhythmic interpretation."

203. "What is important in listening is not to try to hear everything, but to select the right things."

208. "One of Miss Downey's most significant findings was that while the range of imagery suggested by each composition was extremely wide and diverse, the mood effects aroused were comparatively constant for all listeners. Here we

come upon the true 'meaningfulness' of music, which lies in its specific emotional value. " ---

268. "We have seen that the essential nature of the act of musical creation is the translation of emotion into tone rather than the building of tonal patterns for their own sake. ----

269. "The possibility of conveying ways of feeling in tonal patterns depends upon the constitution of the human mind and of human emotional life. In chapter I we presented and discussed much psychological material which demonstrated the close inherent relationship between tone and emotion. We saw that musical tone is in and of itself an emotionally exciting stimulus, that different arrangements of tone

②
tend to arouse different and distinct emotions which will be largely similar for different individuals, and that ways of feeling tend to express themselves in characteristic total phrases. Moreover this connection between emotionality and tone is by no means confined to a few specially gifted human beings. It is manifested just as strikingly by the unintelligent as by the intelligent. And although experience and training can no doubt reinforce and direct it, we have good evidence that it is an inborn human characteristic. As a matter of fact the connection seems to hold good also with sub-human beings, although with the lower animals the

differential response to differences in pattern is not so clear-cut or delicate as with mankind. This seems quite enough to explain the general possibility of what the composer does - the translating of feeling into tone. The composer is not possessed of some special secret which makes him a being apart from all his fellows. ... Where the great composer ^{is not differing} differs from the general run of human creatures, is that he carries sensitivity to tone to a higher and finer level, and is more keenly and subtly aware of the relationship between tone and feeling.

Singing does much more than create a sense of unity. It creates ^{and binds among the moral relationships} order among our desires, it arouses

energy, desires & emotions.

If emotions are desires, and if music can arouse and organize emotions, then we see why it is so useful in the case of criminals who are emotionally so frustrated and disorganized. We see also why music with no action afterwards is ~~de~~ demoralizing, and why singing is better than mere listening to music.

Emotions are inchoate desires.

Are the visceral ~~changes~~ perturbations characteristic of all emotions (nearly) the way the body generates energy at its center, and the ideas involved in those emotions (Bancroft) determine the direction ^{from} the energy will take? E.g. love or hate.

jealousy is now! The inner core of the individual is preparing to act on the environment, to restore its old equilibrium or attain a new equilibrium.

p 41 of Russell (see p 92 supra) suggests that emotion initiates action rather than ~~action~~

~~later~~ initiates action.
 Relative to Ash Das who said
 emotions are made of desire

The glands supply the energy,
 the mind decides the mode,
 direction of its use.

If we are sincere, we will try to cultivate ourselves totally, in action, feeling and thought & desire, and to affect others including opponents totally also, via every avenue & upon all elements of their being. Of Gandhi that truth is an intensity, the detail is as important as the big thing.

Unice is important for the masses, to train them as well as the

intellectual. Music welds together
the intellectual & masses. ∴ It is
very important as a part of training
of a nation in U.V.N.

Just as *dehahti yoga* is *music* for
the masses, then *gyana yoga*, so
is training for the masses in
U.V.N., ~~and~~ cultivate the emotions.
Music & dancing very important
for this.

Middleton Murray's & Poundry's
opposition to technique is sound
if the technique is not concerned
in & operated by love. Cf. ~~XIII~~
First Conditions ~~XIII~~. But with
that at hand then technique
is as important as as

mother's learning how to cook & to sew, a
man learning how to farm or run
a machine. The technique is the
means of transforming desire into
physical reality, also for creating
& maintaining habits of thought, of
feeling, of action.

~~It may also be~~ Their opposition also
may be the unwillingness to change their
habits. They don't want to pay so big a
price. They want to talk, to advise others,
to write, - but not to work with their
hands or to subordinate their way of living
to a new pattern of life. Or maybe it is
partly political prejudice as Gandhi.

104

is less
 Because money, ~~has~~ developed in
 India and has these stronger
 opposing factors, ~~it will~~ India
 will survive the world crash
 better than other countries

Power over others when carried
 to extremes ~~to~~ as by modern military
 means and methods, destroys society
 and the power itself. Power over
 oneself - self control - via K.V.R. + -
 builds up a new and finer society,
 more compact, free, capable of far
 greater richness and abundance of
 materials and of imagination.

Religious faith and working
 without demand for fruit of works
 would greatly relieve anxiety and

control adrenal glands and thyroid.

Did X tell how to develop love?
Or is that method missing from
Xianity?

Mr. Murray does not want to have
a technique for developing love. But
it may be noted that Buddhism
& Hinduism which have such a
technique (as China under Taoism
& Zen too), have been far more
successful at it than Xianity.
Also these civilizations have lasted
longer.

The anatomy of the brain &
nervous system gives physiological
reason for inhibits. As we cannot

have liberty without n.v., this is
another reason why n.v. is a law
of human life.

I must act from love. Training
must have love. 1 Cor. 13.

I am much better able to take
adequate care of my health now
than when I was in India in 1875-78.

Also my conviction about disinte-
gration of the West was ~~to~~ valid
and has been proved so, and I
am more of it now than I was then,
partly because I see more evidence of
it, partly because I better under-
stand the reasons.

If part of my hesitation about going is
because of Ray's poor health, it

shows I am desiring fruit of works
and do not have enough love.

Acting without desire for fruit
of works is a phase of acting
with love. Absence of desire of
fruit of works is an ^{aspect} phase of love.

~~There is no such thing as
acting without desire for fruit
of works. It is a phase of love.~~

The importance of kindness

I can do just advice in India
as well as here, & by it can
I probably earn money if Bayan likes &
the movement 'desires' in its use
for me.

Voluntary implicitly, by restricting
the use of money, helps to increase
one's sense of the reality of spiritual
forces.

Acting without desire for fruit of
work helps COs to go to jail
& do right even tho it may seem
futile.

Send copy of money pamphlet
to Herbert Bohm, Minister of
Labor Temple in Wyo., youth & educa-
tional leader (Hosie) of FOR,

~~If I can't get money pamphlet
published in East, try little blue
book pub in Kansas.~~

F. Matthias Alexander - "Man's Supreme
Inheritance",

1914 - "Constructive Conscious Control of
the Individual".

1914 - "The Use of the Self" - E. K. Dutton
1932.

If my money reform could be carried
out, the desire for power would be diverted
into more open and direct forms which
could be controlled by non-violent resist-
ance. So this would be another
important step ahead. This is worth
pondering further, as showing a way
by which n.v.s. can become still
more powerful in the transformation
& improvement of society.

In new books have a chapter on training for leaders. In this make reference to Huxley's Ends & Means & put in the references to most of the other literature

Maybe get out a revised pamphlet now, after consulting Harbo.

Since the U.S.A. is apparently going to help England, & like it, fight to defend its holdings, fight to be a wealthy satisfied nation against the hungry nations, fight to maintain ~~the existing order~~ ^{the existing order}, I would be wise not to take part in that dog-in-the-manger process as the poor of the world, nor to take part in the fight of the upper crust Americans against the American masses. For as de Sigt points out, that is what war nowadays is.

I had better separate myself in distance as well as in spirit & act from that process.

Because of money and other means the upper classes prey upon and war upon the masses in both peace time & war time. Especially in war time. ^{of the high} But now war will destroy the upper class too, for they will lose their self-respect & the respect of the masses more completely than ever before.

Taking the great cultural patterns, what changes should we make in each of these in order to build a better world?

By beginning now, with K and other kinds of manual work, to build a new civilization, the n.v.s. can take the initiative away from govt. & prevailing ec. systems. By n.v.s. merely opposing war, they leave the initiative to the govt.

Philip Mumford made a mistake in his recent articles in Peace News in proposing to do ambulance duty in wartime for victims of air warfare, & to wait till the war starts to begin such work. Must go deeper & begin now.

of another
publication
and more

Quoted from "The Birth of Language" by
R. A. Wilson - John Dent & Sons, London
1967.

(continued)

pp. 11-2

"To regard man's physical organism as having come out of the world by natural evolution, and his mental powers and moral aims as having come in some accidental way from other than natural sources, is a dualism of modern mechanistic thought which seems as naïve from a philosophic point of view as any of the older superstitions which it has replaced. If the world is in reality the organic unity which we claim it to be, then man is not merely in the world or on it. He is the world at the highest point of its physico-mental life that we know on this planet; ---

81-82. "The organic hypothesis holds that the world was at no time of its evolution

to which
thought
goes
all.

a merely purposeless mechanical world,
 in which matter was prior to mind in
 the time order. The real original
 world was already and always a world
 of matter, life, mind, and purpose,
 actual or latent. Matter on this
 hypothesis is not regarded as an
 independent instance in its own right,
 but as the means or material through
 which the life and mind of the world
 works itself out from its potential to
 its actual destiny. The life-force, or
 mind-force, or whatever we may call it
 in its earlier stages, works within the
 unformed material of the world, and
 gradually shapes and moulds this mater-
 ial first into what we now call ~~the~~
 inorganic formations, and then, in the
 ripeness of time and environment, into

Q those organic forms in which the life-principle rises into recognizable living shapes, and emerges into actual objective existence. On this view evolution through the reproductive impulse, the persistence of the general type with certain tendencies to variation, natural selection, etc., is not the directing agency, but the method by which the directing agency, the life-and-mind force, works itself into actuality.

"Upon this hypothesis, ~~life~~ life, mind and purpose are not temporary and accidental, but basic and permanent elements in the world; potential and latent - so far at least as human perception upon this planet is concerned - in the first cause of

their history, and emerging to actuality at a certain point of time in the world evolution. With the actual emergence of these new phases of the world there emerge also new principles of activity that were not in objective operation in the pre-life period of the world, and whose mode of working could not have been predicted by any human study of non-living matter.

(Comparison between mind & body)

102 ~~too~~ "The tree, as noted above, has an organized and self-contained individuality with an active power of selecting resources material from its environment, synthesizing this into its own individual form, and actively maintaining it in that synthesis. But its individuality does not extend, as we might say, beyond its

own back. It is contained within
within its own physical dimensions
and stands confined to its own
~~physical dimensions~~ particular physical
point in space and time. There is no
perceptible power within the tree of
reaching beyond its own physical
boundaries, so that it does not differ
significantly in that respect from
any inorganic material object.
It has, in other words, no actual-
ized mind.

"In the animal, on the other
hand, the new and unique power
of mind has actually emerged
from the creative, and as I think,
purposive energies of the world.
The animal has the same power
of active assimilation and growth

Q as the tree. Its body has similar limited and defined physical dimensions. But centered within its body is the new power which we now call mind, which through the avenues of the sense-organs of sight, hearing, and smelling, radiates or reaches out a certain distance into space and time, beyond the body's limits, so that the animal's individuality, by this new power of mind, extends beyond its own skin, beyond its own material body, and holds in its mental grasp, and actually occupies mentally, a much larger space-and-time environment than the body occupies. In contrast with the plant whose individuality is confined to its own physical dimensions and which

Q is there ~~is~~ confined to a physical world alone, the animal with its double body-and-mind nature lives in a double physical-and-mental world. The new phenomenon of mind and its correspondent mental world emerge together.

"This mental world which emerges as the habitation of this new power of mind in animal life is a non-material world which transcends the laws of the material world and the material bodies in it, as for example the law that two bodies cannot simultaneously occupy the same point of space. The living physical body in which the mind centres is subject to all the laws of the physical world as is any non-living material body; but the

mind radiates, as we said, into a much larger region, so that the minds of two animals whose bodies occupy mutually exclusive regions of space can occupy a common mutually inclusive mental region.

105. "But in this new movement of the world towards freedom in animal life there is no cancellation of lower laws. The squirrel by its own power of motion from within, coupled with the law of gravity that keeps its feet firmly ^{upon} the ground, can go up an inclined plane while the stone on the same plane will roll to the bottom. But the same law which takes the stone down enables the squirrel to go up. The animal's freedom rests upon the constancy of mechanical law. Sim-

clearly, the squirrel could not continue to subsist were it not that the oak tree remained constant to its own oak-tree laws in producing acorns for the squirrel to eat.

106

"To speak in this way of the oak producing acorns for the squirrel to eat may at first sight seem like attributing an unwarranted purposiveness to the system of nature. It is, admittedly, an external and bold way of putting it, and yet one can see no other alternative if one attempts to think out in detailed completeness the idea of the organic unity of the world. We are accustomed to think of the oak tree producing acorns to fulfil its own nature in reproducing and main-

Q taining itself, rather than to feed the squirrels; and to say that the squirrel must adjust himself to this nature of the tree, and to his environment in general, if he wishes to subsist. That seems the wiser way of putting it because the environment seems a much more durable, solid, and intractable thing than does any small animal species like the squirrel that subsists within it. But this appearance is merely due to the deception of the senses, and to a dualistic mode of thinking. As soon as the observer begins to think and speak particularly of a single small animal like the squirrel this animal immediately stands out alone in his mind as its

Q smallness and apparent insignificance
against the entire and durable back-
ground of nature, and the observer,
with these two unequal opposites
objectively in his eye, forgets for
the moment the organic unity of
the world which he theoretically
assents as the whole basis of his
thinking, and thinks and speaks
of the squirrel adjusting itself to an
external way to its environment. He
forgets for the time that the environ-
ment and the squirrel are only
157 differentiated elements in a single
self-differentiating world, whose life
and mind are gradually emerging
into concrete actuality through an
ascending series of differentiated organ-
ic forms, where the higher cycle

is, in each step, conditioned by and dependent upon the lower; and that the world unfolding itself in this way could not have produced and maintained the more highly individualized life-organisms of the squirrel with its power of self-motion, its senses, its finer assimilative organs, its half-free, half-conscious mind, until it had first developed the plant life with its power of modifying the nutritive substance of the inorganic world over into that ~~of~~ intermediated state, acorns, etc., that could be assimilated as food by the more finely-wrought organisms of animal life. The world, though unfolding itself as a hierarchy in the successive steps of

2 Its evolution, appears, nevertheless, as a single, not a multiple, world, each higher order resting upon, supported by, and evolving from the one beneath. Conceiving it in this way, it seems more consistent to think of the ~~life force~~ creative world-force as evolving and directing the lower orders, plant life, for example, with a view to the subsequent evolution and maintenance of the higher orders of animal life, than to think of the animal as adjusting itself to the lower plant order, when that lower order must have been already adjusted both to the prospective life and subsequent maintenance of the animal before the animal could have come into existence at all.

or have any prospect of continuing to exist. The squirrel does not in fact
 108. adjust himself to his environment except in the most meagre degree.

On the contrary he finds the environment already adjusted to his needs, and requires only a rudimentary instruction as to how to appropriate what he requires from this pre-adjusted environment. " ---

113. "Articulate language is a compound thing; and in every word there are three distinguishable elements. (a) The natural sound out of which the word is made. This is the raw material of language. The animal's indilanguage stops here. (b) The definite shape given to this natural sound in its beginning, its middle,

(of S. Henshaw's book)

and its end, to separate it from other similarly shaped sounds [d-o-g, dog]

... (c) This clearly shaped sound is invested with a definite, limited, arbitrary (or conventional) meaning.

The sound 'dog' stands for a particular object in nature, and is differentiated, both by its sound-shape and its conventional meaning, from its near-neighbor sound 'hog' as clearly as these two objects are differentiated from each other by their space-shape in nature. In the cries of animals the last two last elements of language, namely (b) and (c), are absent.

"Since language is a direct product of the mind, and since the language of man differs thus clearly from

Q the indi-language of animals, this difference in their utterances must signify certain differences in mental powers between the two. The language differences ought to give the clue to the mental differences if we can follow the logical deduction closely enough. If the animal does not conventionalize

114. sound as to differentiate one sound explicitly from another, and to multiply their number as man has done, it would seem to follow that he does not in his mind differentiate one object from another in space, or one event from another in time, in the explicit way that man differentiates them. Man's power of explicit mental differentiation -

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

tion was what brought human language into existence.

116. "The minutely differentiated sounds of human speech stand to undifferentiated natural sounds in much the same relation as the explicitly differentiated bodies of the various animals stand to the undifferentiated common matter of the earth out of which the various animals' bodies have been made.

116

~~"If the world is the~~

"The world force first differentiated common matter into distinguishable individual forms, plants, animals, birds, etc., and in this way added a new story to its life. Similarly the same world-force (whatever that force may be) working consciously

in the mind of man has differentiated
 natural sounds into distinguishable
 individual names for these plants,
 animals, birds, etc., and in this
 way has again added a new story
 to world-life. The unconscious organ-
 ized and multiform world of matter
 has now a duplicate in the con-
 scious organized and multiform
 world of mind by means of lan-
 guage symbols. If the world is
 the veritable entity which we
 assert it to be, then the fabric
 of human language which now
 extends over the world of nature is
 as distinct in its evolution as is
 the cycle of animal life which
 extends over the surface of insentient
 nature.

111. --- "The animal's cries are natural cries as distinguished from the conventionalized sounds which we call words, and they have the characteristic vagueness or indefiniteness of significance which all natural sounds have. --- they resemble also in this respect the vagueness of instrumental music. ---

"It is true that the animal or bird does, as Darwin and other naturalists have pointed out, utter several natural cries that can be distinguished from one another. But these cries all relate directly to their immediate physical needs or emotional moods, and are of three kinds:

(a) Calls giving notice of the presence

- or prospect of food [or of sex intercourse ^{etc.}]
- (b) Calls of warning in the presence or prospect of danger.
- (c) Calls expressing feelings of joy or pain.

(a) and (b) are natural vocal responses to the immediate physical environment, (c) is the expression of immediate feeling. While both, as we have said, refer to the future, it is always the near or immediate future. They stop there.

[Birds' calls] are few in number, ranging from, say, one to twelve, and these few completely answer the birds' needs. They do not increase in number. ~~For example~~ ... When the dog barks, for example, outside the house, the bark intimates only that

Q something is approaching, but leaves
the human inmates of the house in
doubt as to whether it is a man,
horse, cow, wolf, bear, etc." --

132.

"While it is clear that the dog has
some kind of memory, and hence some
grasp of time within his own physical
life-span, it is equally clear, so
far as can be discovered, that the
dog has no sense of time prior to
his own birth or subsequent to
his own death. --- His mind is
enveloped and confined by time
within the short span of his own
physical life.

"Man's mind, on the other hand,
though centered in a material body
like the dog's, has broken through
this envelope or sense-barrier of

time, and holds all time now in its grasp instead of being held by it.

--- To object that the dog has no

- 133 Language for the differentiation of time into efficient parts is to reverse the time logic, because language is just the instrument created by man to actualize and elaborate his new world of Free Mind into which he has emerged, and of which time is one of the forms; and the dog whose mind is unfree and still encompassed in time has no such time-world of mind to elaborate, and hence no language or need of language. In other words man's mind has broken through the sense-limiting medium of time, has encompassed time in its grasp,

Q and now holds all Time in its single view as the potential form in which to build up and arrange a mental world of succession and development. Language is the system of symbols created to elaborate this new world.

"The same is true of Space. The dog has some kind of mental knowledge of that local portion of space in which his body moves about, the space which lies within the range of his senses and experience, but he never breaks through the circle of the limited range to the grasp of space as a whole. . . . To the dog's master, on the other hand, the dog shows three thousand miles away is as mentally

present while he reads of it on the
same page of his evening paper as
the dog shows two blocks away in his
own town, which he reads of also
on the same page. Distance or
nearness in actual space makes no
difference mentally at all, since
all points are merely differentiations
of a single space which he holds
within his mind as an always-
present mental world. . . .

135.

" It is very probable, ~~that~~ --- that the animal's mental inability to differentiate objects explicitly within his local environment, which we have referred to above, is due to the fact that his mind does not hold space and time explicitly within its grasp as does man's mind. ---

"This sense and grasp of space and time as wholes, with the consequent explicit differentiation of objects within any local portion of space and time, is perhaps the significant part of the concrete definition of consciousness in man as feeling - withheld from the unconscious mind of animals. ---

137. -- Time-and-space holds the animal's mind; man's mind holds time-and-space. The difference is fundamental, and, in the things that follow from it, is as insignificant as any difference we know in the scale of emergent organic life in the world. ---

142. "Man is nature at the highest point of her activity; and when we

Q speak, in our ordinary dualistic way, of
 some investigating nature in knowledge,
 we mean, if we are thinking philosoph-
 ically at all, that nature, emerging
 into self-consciousness at her apex in
 man, is now busy exploring from
 that peak the lower cycles of her own
 nature. ---

145

"This new mental - space-time
 world which emerges in conscious
 vision is a duplicate or counterpart of
 the actual space-time world of sense,
 so that the world which was for-
 merly a single sensuous world
 now becomes a dual world. ---

146

'This 'ideal, non-sensuous, mental
 space-time world is, as I have said,
 the conscious duplicate or counterpart
 of the real, sensuous, material, 'incon-

Q. "man's" space-time world of nature."

149

"The task set to man, then, on emerging into possession of this new world of conscious mind, was to 'intellect' the world, to take mental possession of it, to transfer its types one by one from the outward space-time world of nature to the inner space-time world of mind, and to build them up into a conscious system there in correspondence to this actual outward system in external nature. -- New-born man is the world at that point where its reason comes to a focus, emerges to consciousness, turns back on itself, and is confronted with the task of taking conscious possession of

itself by translating its actual physical types into their mental counterparts, of exploring all the steps and stages of its pre-conscious evolution.

151. "Obviously, what man required was a system of mental symbols of some kind or other in the inner world of mind, to represent the system of actual types in the outward world of sense. ---

152. "Language is just that needed system of symbols which man has created for the elaboration of that new space-time world of mind. --- Language, then, is a new phenomenon in the world, brought into life at that point where the reason of the world emerges from its unconscious state to its free and conscious life.

154. "Language introduced the element of permanence

into a vanishing world. -- The non-van-
ishing, non-vanishing symbols of language
have accomplished the task [of giving us
a hint of the floating part].

158. "In nature, multitudinous as her
forms are, there are only two funda-
mental generic types, corresponding
to the two sense media, space and
time. Form, or shape, is the
natural expression of space, sound
is the natural and direct expression of
time. On the passive side the
eye is the receiving organ of the
expressions of space, the ear of the
expressions of time. [It overlooks touch
& the ^{supplementary} ~~instinctive~~ sense ~~for~~ out of these. (1894)]

159.

-- "Why has man universally used
word-speech addressing itself to the
ear rather than pictorial or gesture-

speech addressing itself to the eye? Darwin, in his discussion of the question, has given a very concise summary of the various points found for this fact. (1) While the
to - -

161-2 The primary logical reason for the use of sound as the material of speech is that the process of translating the world from nature into mind - a time process, I all pass through the logic of thinking; and sound being the natural expression of time becomes, gross facts, the direct and immediate expression of the thought process.

172. "Man's problem was to intellectualize the world, to translate the types from the world of nature to the world of mind and in this way elaborate the world of mind. It is the generation

and evolution of a new world. This generation is a time process, and sound as a time expression was the direct and natural medium by means of which the generating process could be actualized. By articulation and conventionalization man succeeded in making sound express objects in space as well as sequence in time, and in this way transmuted sound into an adequate single vehicle for representing a space-time world.

174. "This transformation of natural sound from a pure time expression into a space-time expression

173. "As language issues from the lips, the pure 'timeness' of it, as we might say, is immediately transmuted and absorbed in the conventionalized commo-

174 tation which is arbitrarily given to the
 differentiated sound. Hence in the
 thought-process of intellectualizing the
 world by language the actual space-
 time world is translated first into
 pure time, that is, into sound, but
 is immediately, in the very act as it
 were, retranslated by the convention-
alization of sound into its former
 space-time structure within the
 world of mind. [9] as Peirce maintains,
 language is tongue & mouth gesture, the
 space-time element is brought in thus, via
 immediate suggestion. 1889]

"This transformation of natural
 sound from a pure time expression
 into a space-time expression, by con-
 ventionalization, which is the unique
 characteristic of language as the in-

statement of ~~the~~ conscious mind, has, as I have said, been overlooked, so far as I know, in the philosophical discussion of language.

174. "But the symbols of language in the dual function which they perform are, as stated above, essentially different from the media of the other arts. Architecture, sculpture, and painting all work in pure space media of form or colour, and address their expressions to the sense

175 of sight alone. ...

Music, on the other hand, working in natural sound, is a pure time expression without spatial dimensions, and is limited by the nature of time also in two ways. First, as a pure time expression it addresses

(18)

itself to the ear alone, and has no power of representing spatial objects that address themselves to the eye. Second, as a pure time expression it is wavecent - - -
 fluctuating as time itself.

[The dance ? No]

175. "But with the symbols of language everything is different. The natural sound elements out of which it is made have been freed from their time limits by transmutation into conventionalized symbols. Furthermore, by conventionalization these symbols have been transferred from the realm of the senses to the realm of the imagination. This is a vital point in the problem. The fundamental difference between the senses and the imagination is that the senses as image

2
further are restricted to their local environment in space and time. To make an impress on the senses the actual object or sounds must be within the range of the sense organs of sight or hearing.

The imagination, on the other hand, as an image faculty, is freed from the numerous space-time limits of the natural world; in other words, the imagination is itself the supra-numerous space-time world of free mind, the potential realm of all possible space-time images, and the symbols of language address themselves directly through the senses to this inward world.

180. But the characteristics of the world of

mind, as already noted, is that it combines
permanency with motion.

[When ideograms ~~were~~ became phonograms, $\frac{1}{2}$ time was converted into space]

184 "In this way, however, the actual sound-symbols of oral language were translated into corresponding space-symbols, which preserve them from the evanescence of sound out of which oral language is made. ... "An

185 accumulating permanence" ... "It was the most momentous and fruitful single achievement of the human intellect, since it was the condition of all the cumulative progress that man has since made in the world of free mind, which is his peculiar sphere. ...

185 "But in the transference, while the time movement is arrested and crystallized in

Q
space, it is not destroyed. The
natural, time sequence of the thought
and the corresponding time-flow of
oral speech are preserved first of all
in the linear arrangement of the
words on the spatial page.
Second, the conventional connec-
tion of the words themselves
remains the same as in oral
speech, by means of which, as
we have already seen, language
can express objects in space and
sequence in time with equal
facility.

191-2

"By this translation and consequent
condensation of the symbols of
time and space, so that the
content could without alteration be
expressed in either of these sense-

form, now gained for language that
 spaulers and timeless character
 which corresponds to the nature of
 free and conscious mind; motion
 and rest, change and permanency,
 fused in a single synthesis where
 each retains its own nature while
 freed from its own limits.

If God is in everyone, giving and
 receiving are simply opposite spatio-
~~temporal~~ sides of the same spatio-tempor-
 al expression of unity, & giving is
 receiving. Also the giving is bound to
 induce in the giver a sense of that
 unity, & i. give him joy & i. make
 him a receiver.

William the Silent - "It is not
necessary to hope in order to begin,
nor to succeed in order to persevere",
(working without desire for fruit of
works; faith)

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pp. 5-34

"Collective Insecurity" - H.M. Swanwick
pp. 35-55

"The Psychology of Music" - James L. Munsell
pp. 62-131

"Gobolestone Style" - W.T. Gregg
pp. 147- 149

"The Birth of Language" - R.A. Wilson
pp. 159-197

William the Silent: "It is not necessary to hope in order to begin,
nor to succeed in order to persevere." (Working without desire
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p. 148

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"The Legacy of Asia and Western Man" - Alan W. Watts
p. 1

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p. 156



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